

THIS WEEK'S * * *** ATTRACTIONS. ***

Anditorium-All week, Fanny Davenport in repertory. \ Contes-First half of week, James

O'Neill in repertory. Grand-All week, John E. Heushaw in Dodge at the French Ball." Ninth Street-All week, "Shooting the

Academy of Music-This afternoon Philharmonic Orchestra concert. Lyceum hall-Monday night, Mr. S. H. Clark in a dramatic recital of "King Lear."

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Fanny Davenport will come to the Auditorium to-morrow night for a week's consensual to the season of the sea

To-morrow evening Mr. James O'Neill will begin an engagement at the Coates, where he will present 'Monte Cristo' on Menday and Wednesday evenings, 'Virgini' on Tuesday night and 'The Courier of Lyons' Wednesday matinee. Every lady attending on the lower floor to-morrow night will receive a beautiful bas relief sovenier of Mr. O'Neill.

Nearly all the great actors for over a half century since the time of Macready have essayed the role of Virginius. It should be said for, Mr. O'Neill that he deserves to rank among the foremost exponents of this well known character. His acting, always finished, never shows to better advantage than in the role of the patrician father. His scholarly conception of the part is proof of painstaking care and quite in accordance with what the author insended it should be. His elocution is a pleasure to hear.

He has added a new play to his repertoire, called 'The Courier of Lyons,' or 'The Lesurques Case,' in which he was seen here last season. The action is laid at the time of the Directoire in 17%, when justice was meted out quickly to offenders of all classes and all stations. Unhappy as this circumstance may have been to the intocent, its existence at that time is responsible for the Lesurques case, in which Mr. James O'Neill has met with such success. It was due to the speediness of the presiding magistrate that Lesurques, a character in real life, came very near being executed for a murder committed by Dubose, a famous criminal and a real one, whom Lesurques had the misfortune to resemble.

The personell of Mr. O Neill's company the access and the service of the presidence of the presidence

Something of a novelty is promised in the attraction at the Ninth Street this week. It is a new farce comedy entitled "Richard Savage." It is a purely romantic 'Shoot the Chutes." The new bill is play in which emotion predominates, but said to have a coherent story, and to have the dialogue is full of sparkle and vigor, some of the most laughable situations ever in the very best vein of Madeline Lucette

conceived by a farceur. The story is said to be so brimful of humorous interest and incident that it carries an audience to the topmost wave of hilarity from the rise to the fall of the curtain. Apart from its plot, there will be several entertaining specialties, and the comedy will be presented by a company of artists, each and every one of whom has been especially selected with a view to his or her fitness for the characters they represent. "Shoot the Chutes" will entertain the patrons of for the characters they represent. "Shoot the Chutes" will entertain the patrons of the Ninth Street theater all this week, with the usual matiness Wednesday and

As a result of the popular vote on the nine programmes given by the Philharmonic orchestra, the tenth and last programme, to be given this afternoon at the Academy of Music, will be composed of the following numbers:

March—"Aida" (Verdi).

Overture—"Maramello" (Auber).

Song—"A Summer Night" (Goering Thomas). Mr. Frank J. Whitelaw; 'cello obligate by Mr. Louis Appy.

"Dodelinette" for strings (Gounod).

"Pligrim Chorus," from "Tanhauser" (Wagner).

GOSSIP AND STORIES & OF THE STAGE. 300000000 **00000000000000000**

section, always finished, never shows to better advantage. This in party control of the part is proof of painstalling care and quite in accordance with what clare and quite in a party clare and quite with an appeal and quite was meted out quickly to offenders of all classes and all stations. Unlarge a party clare and quite with a party clare and party clare and quite with a part Since Bernhardt will preface the American edition of her memoirs with an appeal

Ryley, who has a rare faculty in that direction. Mr. Goodwin's part is picturesque and romantic, and to get himself into the proper vein he is this season frequently appearing as David Garrick. As in "Garrick," there is in "Richard Savage," a drunken scene, but in no wise vulgar; the scene simply shows a supper party of gallants of the period, with Savage throwing himself into a moody and reckless gayety. In the last act there is a superb climax in a Guel, somewhat suggesting that which concludes young Sothern's duel in "An Enemy to the King," but in order that no one may say he has borrowed from Mr. Sothern's play, Mr. Goodwin has not and will not see that drama. Mrs. Ryley spent two years over "Richard Savage," going daily to the British museum to read all sorts of books of the period in order to become thoroughly saturated with the spirit of the time.

It is a singular coincidence that Henry Hamilton, who adapted Prosper Merimee's story, "Carmen," for Oiga Nethersole, is also the playwright who wrote "Harvest," in which Miss Nethersole made her first stage appearance, playing the part of Lettlee Vane, This was at the Theater Royal, Brighton, generally known as London-by-the-Sea, in March, ISS. Charles Hawtrey and Fanny Brough were members of this company, Miss Nethersole afterward-played the title role in "La Tosca," which was adapted by Hamilton from the French of Sardou. "Carmen" was adapted by Hamilton less than two years ago and was first lton less than two years ago and was first produced at the Empire theater, New York. December 24, 1895. Hamilton also adapted 'Moths' from Oulda's novel of that name, but to the people of this country he is,per-haps, best known as the author of the song "Tommy Atkins." This is the typical name for the English soldier and the song has been used. been sung all over the world.

for the English soldier and the song has been sung all over the world.

One of the most interesting matters of these times is the decline and fall of Yvette Guilbert, says a New York critic. A year or so ago the naughty Parisienne came to us like an army with banners. Everybody was in a state of excitement over her arrival. She was the most celebrated, most impudent and highest priced vaudevillist ever heard of. Various managers had competed valorously for the honor of importing her, but the Olympian outbid his rivals and secured Guilbert by paying her \$4,000 a week. It was make or break with Oscar Hammerstein at that time. He had just opened his wonderful musical-dramatic-terpsichorean theater, and Olympia needed somebody who was somebody to dedicate it. On the first night of the French woman's appearance Oscar turned pale and had cold shivers. If Yvette succeeded his enterprise was safe; if she failed Olympia had a dark future. Happily the renown of Guilbert aroused general curiosity. Olympia was crowded. Fair wmen and brave men struggled to see the sauciest singer of modern times, and Mr. Hammerstein took in \$2,000 on the opening night. Her salary for the month was \$16,000, and prodigious alithough that sum seemed to be, Olympia made a profit out of her engagement. Oscar had the privilege of renewing the contract, but with his usual modesty he declined to renew. He was the only man in America who made a profit out of Yvette Guilbert. Maurice Grau engaged the singer, raised her salary and lost money. We understand that this winter Koster & Bial have been paying her \$5,000 a week. But, as the Press warned them, these managers have found that Yvette had outlived her popularity. Her last performance in America, the concert of Sunday night, was a financial finsco. We shall probably see Yvette Guilbert no more. This is a matter to be regretted on account of her art, but rejoiced over on account of her art, but rejoiced over on account of the vulgar uses to which it was put. Mile, Guilbert salls for France this mor

modesty. Her last night in America resulted in a profit over expenses of \$3.40:

Probably no young actor of these times labors under more disadvantages that Joseph Holland, says Hillery Bell. in the New York Press. He is baid, and he is as deaf as the axomatic doorpost, and he is as which afflictions are serious detriments to the success of a leading man. His hirsute deficiency can be concealed by a wig, for many handsome young players are similarly unfortunate, although the audience still believes them to be well equipped in capillary wealth. Thus Wilton Lackaye wears a toupee, which gives him quite a romantic appearance. Robert Mantell wears a half wig. Maurice Barrymore's hair is thin, although not wholly absent, and on account of this paucity he generally puts on a toupee. Only in private life does Jean de Reszke confess the fact that his forehead runs further back than it ought to, for on the stage he always wears a wig. In his new role of Dr. Claudius, Joseph Holland puts on a blond wig, and on the first night it flitted him so badly that his own dark hair showed very plainly at the back of his head. Although he has to wear a wig. Mr. Holland is one of the handsomest actors on our stage, and he carries himself with a distinction and refinement of air that few players possess. His deafness is a more serious misfortune than his baldness, We are informed that Joseph Holland never hears what the other players say to him on the stage, and to remedy this apparently insuperable hindrance he has devised an ingenious system of dramatic mathematics, During rehearsals he learns by counting numerals exactly how long each actor requires to finish a speech. Thus, by counting fifty at one time, ten at another, 109 at a third, and so on, Mr. Holland knows exactly when his own turn for speaking arrives. The actor has carried his system of numerals to such perfection that we have never known him to speak too soon or too late in the play. His dialogue is brisk and spontaneous, and it has more naturalness than that of many p

That delightful Italian writer and observant traveler, Edmondo de Amicis, has not given as much to the world in the last few years as it was his habit formerity to do, says Lessle's Weekly, but he has recently been in Paris, and what he tells us is full of piquant interest. He describes Sardou as looking "a little like a priest, a little like a diplomat high in the papal court, a little like Napoleon, a little like Voltaire, and a little like the smiling portrait of an actress hanging in his library." To Sardou, in discussing the French theaters, de Amicis remarked upon the extraordinarily rapid enunciation of French actors. "You are quite right," exclaimed M. Sardou. "It is a thing which has driven me to despair more than once. Sarah herself is sometimes unintelligible. At the final rehearsal she is divine; in the first performance she is overwheiming; but later out it is all a mad race un to the fall At the final rehearsal she is divine; in the first performance she is overwhelming; but later on it is all a mad race up to the fall of the curtain. I heard her once in Nice. It was worse than in Paris; all you could catch was 'ta-ta-ta-ta.' She and her company were like school children anxious to get through their recitations as soon as possible. It was horrible; they should have all had a good caning."

The idol of the operatic stage is a meridional by birth, and teperament counts for a great deal in her favorite roles—Carmen, Santuzza, La Navarraise, Mireille, l'Arlesienne, all of whom are passionate children of the South, says Leslie's Weekly. But this is only one side of Emma Calve's nature: the other side is in complete contrust. The most dramatic of singers before the public is the most home-loving of women in private life. She is warmhearted, impulsive, and generous, with a strain of religious mysticism that is her Mediaeval birthright, in the ancestral line. The true expression of her individuality is in her life as chatelaine of Cabrieres, in Provencial Aveyron, in the South of France. Cabrieres is one of those legand-haunted feudal estates that we read about in "Froissart." The castle was a ruin and its domain a desert when Mademoiselle Calve acquired the property. She has devoted time and money to its restoration, so that to-day it is an ideal place of residence, combining hotel, villa and farm. Cabrieres, under Calve's regime. Is not only the home of hispitality, but the seat of real and far-reaching charity. In the summer season she entertains there the fellow artists of her predilection, and provides a haven of rest for others whom ill health and misfortune have placed in the need, but deprived of the means, of a vacation. She also maintains a kind of 'fresh air fund,' and brings down poor children from the Paris slums for a country outing. The idol of the operatic stage is a meri-

Dramatic and Musical Notes.

Mme. Janauschek will rejoin "The Great Diamond Robbery." Corinne will add "Excelsior, Jr." to her repertoire on March 1. Frank Tannehill, Jr., has been commis-sioned to write a new play for May Irwin. Marie D. Shotwell has received an offer from a manager who wishes her to star as Romeo. Emily Rigl may play Fedora in Edgar L. Davenport's production of Sardou's play next season. next season.

Edward J. Ratcliffe may be starred next season in a new costume play of the period of Louis XI.

Elwyn A. Barron has received an order from Julia Marlowe Taber for a three act romantic drama. emantie drama. Emma Eames is ill, has underkone an several weeks.

An actor who is rising to distinction is Bruce McRae, of the company supporting Miss Olga Nethersole. He is a nephew of the famous actor, Charles Wyndham, and

is also closely related to America's fore-most playwright, Bronson Howard, of "Snenandoan" fame. Robert Mantell will produce at Philadel-phia in March "A Gentleman of Gascogny" by Dudley Field and John L. Wooderson.

It is said that Bettina Girard, well known in this country by reason of her rapid career, has been appearing in a London chorus. Louis N. Parker, having seen Maude Adams in his play, "Rosemary," intends to write a new play for her, and another play for John Drew.

A well known agent, acting for a leading vaudeville theater, has made an offer to Della Fox of a six weeks' engagement in New York city at a salary of \$1,400 a week. Mr. W. H. Thompson has been engaged to play a leading part in "The Star Span-gled Dollar." Mr. Thompson's last engagement was with Miss Mather in "Cymbe-

The choir of St. Mary's church is prepar-ing for a concert under the direction of Edward F. Kreiser, to be given February 23, at St. Mary's Guild hall, 1207 Holmes street.

Mr. Augustus Thomas, the author of "Alabama," and other popular American plays, is writing for Mr. Goodwin a new comedy which is to be called "Treadway of Yale."

of Yale."

Oscar Hammerstein has engaged George W. Monroe to play the principal female role in his new burlesque, "Mrs. Radley Burton's Ball," which will replace "Silly's Dinner" in a couple of weeks.

Besides Charles Coghlan and E. M. Bell, Mrs. Minnie Maddern Fiske will be supported in "Tess of the D'Urbervilles," by John Jack, Alfred Hickman, Annie Irish, Alice Pierce and Mrs. Mary Barker.

Miss Agnes Miller, Mr. Fritz, Williams. Miss Agnes Miller, Mr. Fritz Williams, Miss Elsie de Wolf, Mr. Sam Reed, Miss May Robson, Mr. Joseph Humphreys and Mr. Alfred Fisher, as well as Mr. E. M. Holland, will be seen in "Never Again" at the Garrick, New York, next month. the Garrick, New York, next month.

Marie Dressler, whose venture into vaudeville at Koster and Bial's was a success, will resume work in that line at the Pl'asure Palace on February 15. It is said unat she will receive \$500 per week, and promises to earn it by doing something entirely new.

Rumors are affoat that A. M. Palmer has secured a strong financial backer and that next season he will have a New York theater and a stock company. Negotiations are pending with Mrs. Burnett for her play, "A Lady of Quality," which was to be produced by Daniel Frohman.

Ellen Terry has returned to the Lyceum.

Ellen Terry has returned to the Lyceum. London, as Imogen in "Cymbeline," and plays it better than ever. She has also appeared as Olivia to the Dr. Primrose of Hermann Vezin, who played the part long before Irving did. Julia Arthur was Sophia. Irving continues to mend apace and will return ere long.

will return ere long.

Rudolf King, Silas R. Mills, Mr. and Mr. Francois Boucher and Mrs. Joel D. Frank-lin are engaged to give a concert in the People's M. P. church, Kansas City, Kas., on February 16, under the auspices of the Free Kindergarten Association. Mrs. Franklin has recently joined the Standard Concert Company as dramatic reader.

Fred C. Whitney's contract with Duse.

Concert Company as dramatic reader.

Fred C. Whitney's contract with Duse for next season is as good as signed, but until the signatures are placed he will not say much about it. The Italian actress will play only in the few big cities like Boston, New York, Philadelphia and Washington, where she has proved a good drawing card. Juliet will be added to ner repertoire and possibly Mariana.

Blanche, Walsh, had the middle of the province of the same contract of the same

possibly Mariana.

Blanche Walsh had the misfortune to fall heavily on the stage during the last rehearsal of "Straight From the Heart." She sustained a cut on her nose, and one of her eyes was discolored. Meeting a well known physician at the bedside of a sick friend the next day, he asked: "Why. Blanche, what is the trouble? Is it a blke?" "No," replied Miss Walsh quietly. "Only a melodrama."

The principal yocal features of the com-

"Only a meiodrama."

The principal vocal features of the coming concert of the Oratorical Society March II will be two cantatas and the more brilliant portions of Gound's messe, "Soloneli." Nothing more brilliant can well be conceived than the dramatic cantata, "Liberty," which will be the first on the programme. Visitors at the last rehearsal were profuse in praise and admiration of the music and of the singing of the chorus.

the music and of the singing or the chorus. The appearance of Francis Wilson in his new opera, "Half a King," at the Auditorium the evenings of February 22, 23 and 24, will possess unusual interest for the operagoers. This is said to be the most successful opera Mr. Wilson has yet brought out, not excepting "The Merry Monarch." The libretto is adapted from the French by Harry B. Smith and the music was written by Ludwig Englander. The work will be presented here with the same cast and the same settings employed during the Eastern

same cast and the same cast and the same settings employed during the Eastern run of the opera.

Frank Murray has taken the management of Jefferson De Angelis, and is organizing the company which will support Mr. De Angelis in Stange & Edwards' new comic opera. "Pelvagers' Weddies." new comic opera, "Polycop's Wedding Day." Manager Murray has signed contracts for the production of the opera at the Casino, New York, on March 20. The production will be an expensive and elaborate one. Manager Murray has taken offices in the Knickerbocker theater building.

ong. Guiseppe, the younger son of Tomasso Salvini, and brother of the late Alexander Salvini, has enjoyed considerable success as an actor in Italy and in South America, and is now reported to have perfected himself in the English language with a view to visiting America and England, playing Hamlet, the part in which he has been most successful. The Italian critics are said to have commended highly his performance, and one writer has described him as "a perfect Adonis, with a face so beautiful that it baffles description."

Cissy Fitzgerald's wink and Cissy's elec-

clissy Fitzgerald's wink and Cissy's elastic dance will be seen at the Grand soon, when "The Founding," preceded by "Chums," will form a double bill that should be productive of amusement. "The Founding" was one of the big laughable hits of the season at Hoyt's theater, New York. It is a rollicking farce of the wildest description, the fun of which was brought out by Thomas Burns, Adolph Jackson, Jacques Martin, Frank Batton. E. Soldene Powell, Walter Smith, J. W. Ferguson, Stella Zanoni, Meta Maynard, Clara Baker Rust, Ella Mayer and Nellie Martineau.

Baker Rust, Ella Mayer and Neilie Martineau.

A drama by Pierre Denise, in which General Boulanger is the principal figure, is now being rehearsed and will be presented in Paris on March 18 and 18. In order to avoid the intervention of the censor the presentations will be private, admission being gained by invitation only. Outside of France the play will be given publicly. The plan at present is to give fifteen performances in London, fifteen in Brussels and thirty in America. The author was an intimate friend of General Boulanger, and is said to have created a very vivid and realistic picture of his life from his entry at the ministry of war until his suicide in the Ixelles cemetery. Many of the prominent persons associated with the life of Boulanger figure in the drama, under their correct names.—Dramatic Mirror.

Peter F. Dailey's latest piece, "A Good Televis in the Control of the price of the control of

Ixelies cemetery. Many of the prominent persons associated with the life of Boulanger figure in the drama, under their correct names.—Dramatic Mirror.

Peter F. Dailey's latest plece, "A Good Thing," is nearing its 250th performance, and it has proven the greatest success that folly and irresistible performer has ever had. The play was written by Mr. John J. McNaily, the author of Mr. Dailey's other successes, and it hits upon the unique idea of burlesquing the auction business. In the piece Mr. Dailey takes the part of six different characters. The unctuous comedian is supported by Miss Flora Irwin and a large company described as leugh provokers, among whom are William Barry, Jr., James T. Kelly, Charles J. Stine, Oille Evans, Matte Nichols and many others, numbering twenty-six in all. The girls are described as beautiful, the wit new and polished, the dances novel, the songs unlque, the scenery special and picturesque, and the costumes elaborate. This attraction will follow John E. Henshaw at the Grand.

In heralding the advent of American theatrical stars there are very, very few actors about whom it may be said: "He is not enly a competent actor, but he is also a first-class business man." The one American actor who is pre-eminent, both as an actor and as a successful man of affairs, is Joseph Murphy, who will follow "Shoot the Chutes" at the Ninth Street. His creations in the realm of character comedy, as seen in those beautiful Irish plays, "Kerry Gow" and "Shaun Rhue," are thoroughly known all over the United States; but there are few theatergoers who know that the rollicking, musical and picturesque Dan O'Hara in "Kerry Gow" is a far-seeing, enterprising and public-spirited American business man, or that the sincere, light-hearted Larry Donovan in "Shaun Fluc"—he of the nimble feet, the mirthful face and ready wit-has made a fortune in real estate and other business ventures outside of things theatrical.

It has been definitely decided that Miss Olga Nethersole, who will begin a week's engagement at th

Tuesday and Friday, "Carmen;" Wedneyday, "A Daughter of France;" Thursday, "Camille:" Saturday matinee, "The Wife of Scaril." Saturday night a special bill will be announced later.

"The Order of the Yellow Robe" ought to be extremely popular in this country, and doubtless will be when theosophy is bored out to the caliber of common people by means of such sparkling comedy as "My Friend From India." Members of the celebrated order of theosophy do not work. They have no expenses of living, and therefore have plenty of time for cogitation and preparing the mind for the next higher step toward the "All Souis." They wear a simple yenow robe wrapped about the person without the use of thread or nails, and carry a yellow bowl around with them in which food is collected. The play ought to popularize a theory of living already largely accepted by Americans. The play will soon be presented at the Coates by a cast including Frederick Bond, Edward S. Abeles, Walter E. Perkins, Charles Arthur, Joseph Adelman, Frank G. Parry, John Finn, Miss Marlon Giroux, Helen Reimer, Kenyon Bishop, Louise Galloway and May Vokes.

MURDER IN SEEN A DREAM.

REMINISCENCE OF EARLY DAYS BY THE OLD MISSOURIAN.

How Six Members of a Desperate Gang Met Their Fate-All Killed by the Same Revolver-Strange Revelations of a Dream.

The old Missourian was scated in the corridor of the hotel and was complacently smoking his cob pipe.

"Me? Yes. I once lived in Northeastern Missouri. Lived there from 1825 to 1861—the beginnin of the war. It's a different country now from what it was then, Used to have hoss races, shootin matches, rooser fights, dog fights, ring fights and sich like most every Saturday, with little side-shows of the same kind throwed in between times.

times.
"Them was the days when everything the

shows of the same kind throwed in between times.

"Them was the days when everything the farmers bought was hauled in wagons from the Mississippi river—when cows sold fur \$3 to \$10 and steers from \$7 to \$15 apiece, and we paid two bits a yard for calleo and from three bits to four bits a yard for domestic mussiin. Say, give me a match. That reminds me that in them days we paid 5 cents a dozen fur matches. Used to come in little turned wooden boxes, with two dozen matches in a box, which sold for 10 cents.

"But they was some mighty good things about them days. Any man that wanted work could git it. You didn't have to set around a stove and choke on coal gas. They wan't no police investigations in them days, and you didn't have to dodge cable cars.

"Every family had one or more fireplaces, in which was great, big log heap fires that was kept goin when the weather was cold. "What did we do fur amusements? Jokes and story tellin' tuk up a heap of our time. They wan't no newspapers and we got our news by word o' mouth.

"Most o' the time I lived up in the northeast part of the state the most common subject o' conversation was John A. Murrel. In them days most o' the truck that was raised in three or four states went down the Mississippi river on flatboats to New Orleans. The flatboatmen had a trail up the east side o' the river through Mississippi. Tennessee and Kentucky. After sellin' their truck they would walk back along this trail to the Ohlo river. Along this here same trail is where John A. Murrel and his gang got in their work. They used to rob and murder the flatboatmen and other folks who traveled this road. Finally the gang got so big that it operated as fur north as Missouri and Iowa. I don't think it murdered much in them states, but it kept up a system of hoss stealin' that was awful hard to beat. In my county the sheriff and his sons stood in with the gang fur ten or twelve year.

"Finally one mornin' about two-thirds o' the voters in the whole county went is he

fur ten or twelve year. "Finally one mornin' about two-thirds o' the voters in the whole county went to his house and invited him and his outfit to emigrate. They emigrated. A good many of the gang emigrated about the same time. After the people was stirred up it was a mighty good country for thieves and murderers to emigrate from, I tell ve.

ye.
"Gimme 'nuther match."
The old Missourian refilled his pipe, lighted it and proceeded: ed it and proceeded:
"They was some murder cases that beat
any I have heerd of in these wicked, dc-

any I have heerd of in these wicked, degenerit days.

"There's a strip o' country running' north and south up through Northeast Missouri called Hacklebarney. It reaches up into Iowa. It used to be mostly covered with an awful thick growth of crabapple and thorn bush. It was a good place for thieves and lawbreakers to hide. In this same Hacklebarney was some mighty bad citizens. They belonged to the Murrel gang. They helped keep up the underground railroad over which the hosses taken fudder south was run to the great Northwest, Fort Dodge, Dubuque, St. Paul and all them places where the emigrants, hunters and soldiers made a market fur good hosses.

"Wat up in Hacklebarney east of Little."

good hosses. "Way up in Hacklebarney—east of Little

good hosses.

"Way up in Hacklebarney—east of Little
Fox—was a feller who come from 'Eelinoy'
and lived with his fam'ly in a cabin in the
weeds. After while his brother come on
and moved his fam'ly into 'nuther cabin
about a mile from the fust brother. I've
fergot their names, but will call 'em Roberts—the last one Bill. Well, Bill didn't
buy no land nigh his brother, but concluied to look 'round fust. He got onto a nosa
and rode 'way out into the Platte Purchase pu't nigh to St. Joe, a lookin' at
the country.

"One evening he was within about ten
miles o' home on his way back when he
come to Little Fox tayern.

"His hoss was so lame and tired he concluded to stay all night and go on home
in the mornin'. His hoss was put in the
stable and he went inside the tavern. He
didn't like the looks of things very much.
They was a crowd of putty tough looking
loafers about the place. When it came
bed time he was put in the same room and
hed with a returned Californian. This was
about 1854 when they was a few fellers
gittin' back from Californy. Jist before
midnight Bill had a terrible dream. He
waked up and still seemed to see what
he had dreamed about. He was so excited about 1834 when they was a few fellers gittin' back from Californy. Jist before midnight Bill had a terrible dream. He waked up and still seemed to see what he had dreamed about. He was so excited he waked the Californian, who wanted to know if he was sick or what was the matter. Bill told him he had had a terrible dream and that he knowed somebody was murdering his fam'ly. He had a wife and three children which he had left in their cabin home—as I done told ye—some ten days before. Finally Bill says: 'I see a gang of niggers in my house a murdering my folks. I must go home.'

"The Californian says: 'I don't want to be left here alone with sich a hard crowd; I'll go with ye if ye don't keer.'

"Bill says it was all right, that he would like company. So they both got up, dressed and called fur the landlord. But no landlord nur any other man cbuld be found about the place. They went out to the stable and found it locked. But they was so excited and earnest about gittin' away that they didn't let no lock keep them away from their hosses. They broke in, got their hosses and started. It was a dark, rainy night. As I done told ye, the distance was about ten miles from Little Fox tavern to Bill's home.

"Finally about 2 or 2 o'clock in the mornin' they come in sight of Bill's cabin. There was a light shining out through the one window in the house! Now Bill gits kind o' sick and faint. Then the Californian kind o' braces up and says that may be one o' the children is sick and that Bill's knows better. They gits off and hitches their hosses inbout a quarter from the house. The Californian says, 'Ara, ye armed?' Bill says 'Yes, got a new Colt's revolver—a six-shooter—but I don't know how to use it very much. Then the Californian says, 'I haln't go no arms of no kind. I sold my revolver to a felier on the steamboat as I come up from New Orleans on my way from Californy. Give name. If I git to shootin' you rattle the front door and make out that there's a big crowd of men in the front yard. Cali out different names of you

big crowd of men in the front yard. Call out different names of your make-believe men.

"Bill done as he was told. As soon as he called his wife they was a stir inside, a falling over o' cheers and sich like. Then they was a pistol shot at the back door, follered by 'nuther and 'nuther until they was six shots. Then Bill heard some powerful groanin' in the back yard. Before goin' to the front door he felt so shore o' trouble that he picked up an ax as he passed the woodpile. Drawin' back his ax ready to strack, he kind o' cautious went 'round into the back yard and found three dead men and two more groanin' and dyin' inside o' the fence and one more dyin' outside of the fence.

"Bill and the Californian rushed in at the back door and found Bill's wife and the two oldest children murdered and the baby a-cryin' on the bed. The shootin' had waked it up.

"The robbers had tore up the floor and had found a pot which held the coin that made up all of Bill's wealth. On the table was six piles o' money—the robbers was dividin' the stuff when the shootin' begin.

"How did the Californian come to get all of 'em? Well, I'll tell ye how it was. They was a big crack in the puncheon floor. When Bill called his wife's name at the front door, the robbers, in gittin' up from the table, moved it round so one leg dropped into this big crack in the floor. Then when they opened the back door it wouldn't open any fudder than the table,

Leading Theater. ONE WEEK. Commencing Monday, February 15. Only Matinee Saturda Farewell Sea-

Francis Wilson Comic Opera Company in "Half a King.



GRAND OPERA HOUSE.

ONE WEEK, TO-DAY

(Sunday) Matinee

EVERYBODY'S FAVORITE COMEDIAN, John E. Henshaw

Henshaw Tenbroeck Co.

"DODGE AT FRENCH BALL."

FRANK DAVID, WILLIAM BLAISDELL, J. R. HOMER,

EDWARD WEBB, LOUIS MASON. CLARA LAVINE, CARLOTTA,

SOPHIE WITT. CLARA VAN VECHTEN, EDITH WHYTE,

JOHN E. HENSHAW, MAY TENBROECK AND OTHERS.

Matinees Thursday and Saturday. NEXT WEEK-PETER F. DAILEY IN "A GOOD THING."

OPERA

COATES

Beginning To-morrow Night,

MR. JAMES

Reserved seats, 50c, 75c, \$1.00. Wednesday

NOTICE—All ladles holding coupons for seats on lower floor Monday night receive a beautiful bas relief souvenir of Mr. O'Nell!

WEEK OF FEBRUARY 22.

Miss Olga Nethersole
In the following repertoire:

Monday, Tuesday, Friday...."Carmen."
Wednesday...."A Daughter of France."
Thursday...."Camille."

Saturday matinee—Special bill to be and ounced. Seat sale begins Thursday, Feb. 8

NEW GILLISS Week Commencing, With Matines
To-day.
THE NASHVILLE STUDENTS Wright's Colored Comed Co. BIGGER, BETTER AND BRIGTER
THAN EVER BEFORE
Next week-Aiden Benedict. DRAMATIC RECITALOF KING LEAR

matinee, all reserved seats, 50c.

COMMENCING SUNDAY MATINEE, FEBRUARY 14, Wednesday and Saturday Matinees.

MR. WARREN F. HILL,

Shoot the Chutes

Sunday, February 21, MR. JOSEPH MURPHY in His Great Plays, Kerry Gow and Shaun Rhue. No advance in prices.

which held it so a man could jist push hisself through it. The table leg wouldn't let it open any fudder. The Californian stood jist outside, and as fast as a robber crowded into the half open door, he put the pistol agin his side and fired, so he got 'em all.

the pistol agin his side and fired, so he got 'em all.

"Next day they was an inquest. When they come to examine the bodies of the dead robbers, they found that they was white men blacked, with nigger wigs on. The leader was the landlord at Little Fox tavern. They all had lived in different parts of Hacklebarney. They was Murrel men.

parts of Hacklebarney. They was Murrei men.

"Mayby they wan't some excitement while them nine bodies was layin' there 'waitin burial! After the burial o' his folks, Bill and the Californian tuk the baby and went away, and I never heard o' 'em no more. "How did the robbers find out they was money under that floor? I reckon they jist 'spicioned it and hunted fur it 'til they found it. But I'll tell you how they knowed it was there if you will tell me how Bill come to have that strange dream, which wasn't a dream, but Gospel truth."

EDWIN WALTERS.

SPEAKERS OF THE HOUSE.

Many Who Were Famous and Many More Who Were Not.

From the New York Sun.

From the New York Sun.

There have been fifty-four congresses. There have been fifty-four congresses. There have been thirty-two speakers of the house of representatives. When the term "speaker" originated in England, it was the classiom of the sovereign to deliver orally to parliament such communication as he desired to make at the commencement of a session. The house so addressed responded to the communication. The presiding officer headed a procession of members of the house, waited upon the sovereign and read the response, thus speaking for the whole body: therefrom comes the term "speaker," which we adopted from the British parliament. The first congress heard Washington's address and prepared a reply, which the speaker, accompanied by the members of the house, delivered to the precident May 8, 1789.

Thomas Jefferson determined that his communications to congress should be made by written message, and that no answe: would be expected. This led to a general change in this regard in congress and other American legislative, bodles. Notwithstanding this, the title "speaker" has adhered, and many of the former speakers may be included, if not, indeed, all of them, in one of two classes: Either they have become celebrated afterward in the field of national politics, or they have become totally obscure. In the former class are to be included Henry Clay, who was the speaker in three congresses, and was, moreover, a United States senator, secretary of state,

ome celebrated atterward in the Beld of national politics, or they have become to tally obscure. In the former class are to be included Henry Clay, who was the speaker in the following the property of the contrary of the transport of the contrary of the contrary of the contrary of the contrary of war, united States senator and a candidate for president in 1850; James K. Polk, who was the eleventh president of the United States, inaugurated in 1855, ten years after he became speaker; Robert M. T. Hunter, of Virginia, who was United States senator and a confederate secretary of war; Robert C. Winthrop, of Massachusetts, who was a United States senator and confederate secretary of war; Robert C. Winthrop, of Massachusetts, who was a United States senator from the Bay state; Howell Cobb, of Georgia, who was governor of the Confederate congress; Galusha A. Grow, a veteran member of congress, who, born in Connecticut in 1833, was elected in November a representative from Pennsylvania; Nathaniel P. Panks; Schujer Colfax, afterward vice president; James G. Blaine, twice secretary of state, a United States senator from Maine, and Republican candidate for president in 1884; John G. Carlisle, afterward vice president; James G. Blaine, twice secretary of the treasury; Chan G. Carlisle, afterward vice president; James G. Blaine, twice secretary of the treasury; Chan G. Carlisle, afterward vice president; James G. Blaine, twice secretary of the treasury; Chan G. Carlisle, afterward vice president; James G. Blaine, twice secretary of the treasury; Chan G. Carlisle, afterward vice president in 1884; John G. Carlisle, afterward vice president of the speakers who have obtained celebrity.

The list of speakers who are little remembered is perhaps even longers in recent years there has been J. Warren Keifer, of Ohio. Before the war there was well-based of the contract of th

MR. S. H. CIARK.

University of Chiev.

At Lyceum hall, Monday ening, Feb. 15,

Reserved seats 50 cent lickets on sale
at Burlington ticket off Ninth and Main.

in the ho years."

If m who had grown fabulously the marknowing human nature when wealthy "I do not know about that he sawcan that he prizes the remedy He marknowing human that he purchases another bottle so high last one is wholly exhausted, before the other hand, it may be that he and, the same bottle on hand all those has cause he was afraid to use it."